THE PICTURE BOOK OF SCULPTURE

HAROLD NORTH FOWLER &
MARY BLACKFORD FOWLER

BISHOP O'REILLY COLLECTION
This Book is the Gift
of
HELEN MOORE
to
Ursuline College Library
1950

Picture Book of Sculpture
By Harold North Fowler
****

Full page of photographic plates of the world's most famous pieces of sculpture from ancient times to the present, with a descriptive note on each, and an introduction describing in terms that can easily be understood by children the process of making a statue.

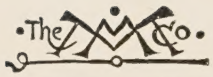
Booklist 26:207 F '30
Cleveland Open Shelf p127 S '30

- -

"This book is intended to interest children in sculpture and give them some understanding of it. There are illustrations representative of the work of different countries and periods, accompanied by clear, interesting, and undogmatic descriptions of the pieces and schools. The only fault is an inadequate representation of modern work."

Nation 130:158 F 5 '30

THE PICTURE BOOK OF SCULPTURE



THE MACMILLAN COMPANY
NEW YORK · BOSTON · CHICAGO · DALLAS
ATLANTA · SAN FRANCISCO

MACMILLAN & CO., LIMITED
LONDON · BOMBAY · CALCUTTA
MELBOURNE

THE MACMILLAN COMPANY
OF CANADA, LIMITED
TORONTO

THE PICTURE BOOK OF SCULPTURE

By

HAROLD NORTH FOWLER

PROFESSOR EMERITUS IN WESTERN RESERVE UNIVERSITY

and

MARY BLACKFORD FOWLER

FORMERLY TEACHER IN THE CLEVELAND SCHOOL OF EDUCATION

Mrs. Mary Gay Blackford Fowler

NEW YORK

THE MACMILLAN COMPANY

1929

J
730
F78

Copyright, 1929
By The Macmillan Company

All rights reserved, including the right of reproduction in whole or in part in any form.

Set up and electrotyped.
Published September, 1929.

PRINTED IN THE UNITED STATES OF AMERICA
BY THE STRATFORD PRESS, NEW YORK

22433

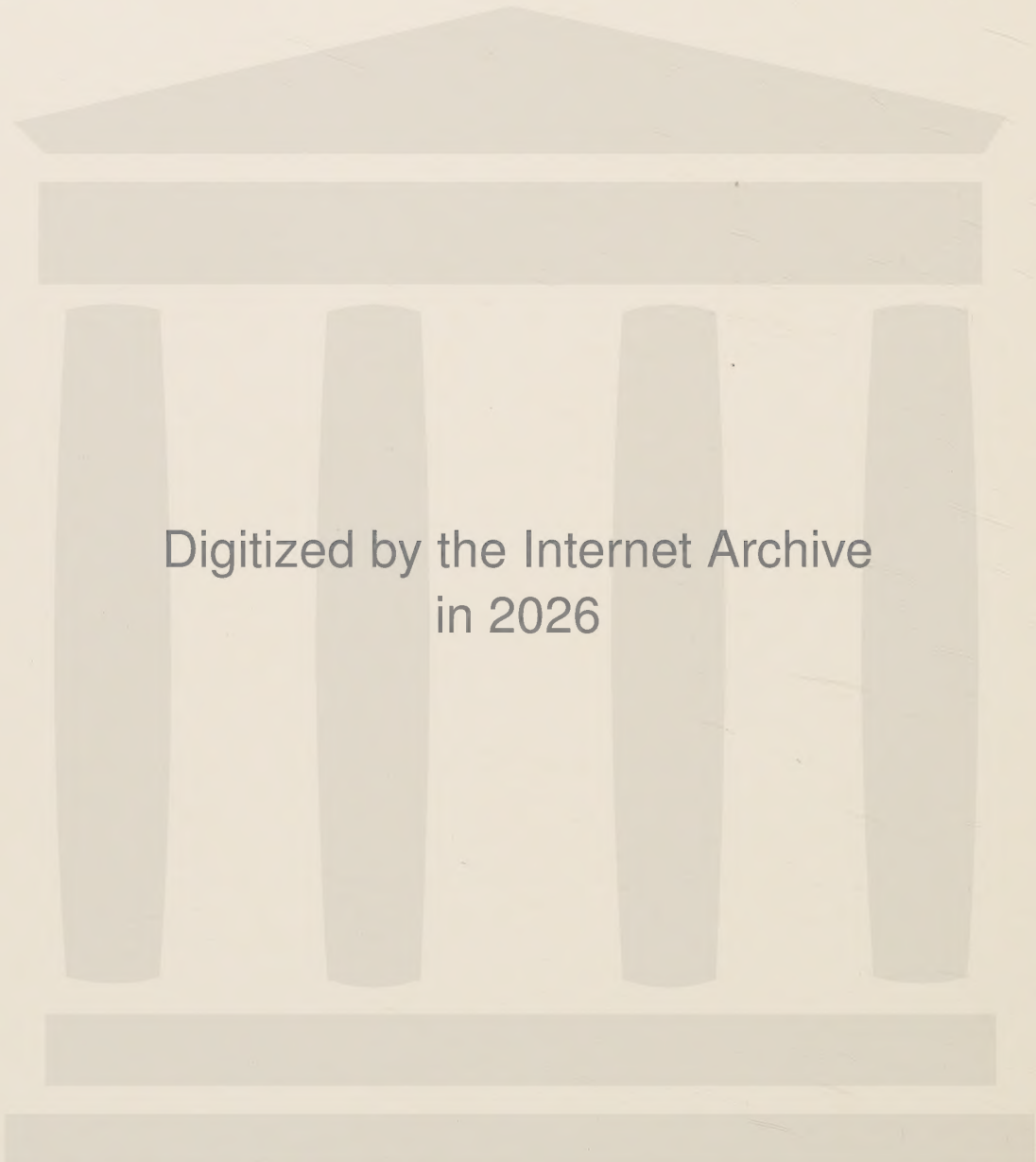
PREFACE

We have chosen a few of the last works of sculpture and have arranged them in about the order in which they were made. The earliest was made nearly three thousand years before the birth of Christ, the latest only a few years ago. There are many works we could not give, but we have tried to pick out those you would like, and we hope you will care enough about these to want to find out about the others. If you do, we shall be satisfied.

We hope you will look at these pictures over and over again and will learn the name and the story of each one. Some of the stories are about the gods of the ancient Greeks and and Romans. So those sculptures are works of religious art, but of a pagan religion. Other stories are taken from the Bible. Those sculptures are works of Christian religious art. Great art is very likely to be religious art.

Visit an art museum whenever you can. You may not be able to see any of the works of which we tell, but you will probably find plaster casts of some of them. You may find other works of sculpture in the museum. There are still others in the parks and other public places of many towns and cities.

Mary B. Fowler
Harold N. Fowler


Digitized by the Internet Archive
in 2026

https://archive.org/details/picturebookofscu0000haro

CONTENTS

		Page
Preface		v
Introduction		ix
Sheik el Beled	*Photograph by Sebah*	2
The Wounded Lioness	*Photograph by Mansell*	4
Heracles Shooting	*Photograph by Bruckmann*	6
Part of a Statue of a Maiden	*Photograph by Bruckmann*	8
The Charioteer of Delphi		10
The Thorn Boy	*Photograhp by Bruckmann*	12
The Discus Thrower	*Photograph by Bruckmann*	14
"The Three Fates" from the Parthenon	*Photograph by Bruckmann*	16
Horsemen from the Parthenon	*Photograph by Bruckmann*	18
Caryatid from the Erechtheum	*Photograph by Macdonald*	20
Victory Adjusting Her Sandal		22
The Tombstone of Hegeso		24
The Hermes of Praxiteles	*Photograph by Rhomaides*	26
The Marble Faun	*Photograph by D. Anderson, Rome*	28
The Demeter of Cnidus	*Photograph by Bruckmann*	30
The Victory of Samothrace	*Photograph by Bruckmann*	32
The Alexander Sarcophagus		34
The Aphrodite of Melos		36
The Dying Gaul		38
Augustus	*Photograph by Alinari*	40
Relief from the Altar of Peace	*Photograph by Metropolitan Museum of Art*	42
A Roman Boy	*Photograph by Metropolitan Museum of Art*	44
Mercury Resting	*Photograph by Bruckmann*	46
The Arch of Titus	*Photograph by Alinari*	48
Statues from the Front of Chartres Cathedral		50
The Christ of Amiens	*Photograph by Giraudon*	52
The Crowning of the Virgin	*Photograph by Alinari*	54
The Gold Portal	*Photograph by Dr. F. Stoedtner*	56
Statue of the Synagogue	*Photograph by Dr. F. Stoedtner*	58
Statues at Rheims		60

CONTENTS

		Page
The Presentation and the Flight into Egypt		62
The Well of Moses		64
Saint George		66
David and Goliath	*Photograph by Alinari*	68
The Annunciation	*Photograph by Alinari*	70
Gattamelata	*Photograph by D. Anderson, Rome*	72
Singing Angels		74
Colleoni		76
Mary with the Body of Jesus	*Photograph by D. Anderson, Rome*	78
David		80
Moses		82
A Workman		84
King Arthur		86
A Spanish Archbishop	*Photograph by A. Vadilla*	88
The Thinker	*Photograph by Metropolitan Museum of Art*	90
Abraham Lincoln	*Photograph by Brown Robertson Company*	92
The Triumph of the Republic		94
The Dockhand		96
The Mourning Victory	*Photograph by A. W. Elson & Co.*	98
The Appeal to the Great Spirit	*Photograph by Baldwin Coolidge*	100

INTRODUCTION

How do you think a sculptor goes to work to make a statue? Let us take the first in this book. The sculptor wanted to make a portrait of a man, the Egyptian Ke-oper. First he looked at the man and had him stand in front of him; then he drew a sketch. Nowadays people draw sketches on paper with a pencil, or with pen and ink or sometimes with charcoal or crayon. But the Egyptian sculptor, many, many years ago, must have drawn on a board with charcoal, or perhaps he scratched his sketch with a sharp stone or something of the sort.

The next thing a sculptor would do now is to take some clay in his fingers and work it as a cook kneads dough in making bread. He works and works until he makes a small model of his statue. The Egyptian sculptor, many years ago, may have done that, too; but very likely he took his log of wood—for this is a wooden statue—and began at once to carve the statue with knives and chisels. He worked at it very, very slowly and carefully until he had finished the head and the body and the legs. The arms he carved out of separate pieces of wood and fastened into the body. Then the statue was done, except that the eyes had to be set in and the whole statue had to be covered with linen and a thin coating of fine plaster. Some little wrinkles and lines were carved in the plaster. Then the whole statue was painted, and the artist's work was done.

If a statue is to be of stone or marble, like the "Heracles Shooting," the first part of the work is the same. The sculptor thinks out what he wants to do and makes sketches until he has made one he likes. In modern times he makes a small clay model from his sketch. The earliest sculptors do not seem to have made models. They drew the outlines of their figures very carefully on their blocks of stone, and then cut away the stone with chisels. That is very slow work. The sculptor might make a mistake, too. That would be very hard to correct, and sometimes the whole statue would be spoiled. Nowadays a sculptor makes a small clay model, then a large one. Clay is heavy and falls to pieces easily, so the sculptor makes a plaster cast of his large model. In the

plaster cast he puts metal pins, called points, in the places which he thinks are important. Then, by measuring the distances between these points with a machine, the sculptor can copy his plaster cast without making mistakes. A good deal of the stonecutting is now done by workmen with machines; but in early times it was all done by hand with chisels and other simple tools. Much of the work can be done by men who are not artists. They just cut away the stone from the outside of the block. But when the rough work is done, the artist ought to finish the statue himself.

If the statue is to be made of bronze, the sketches and the models have to be made just as if the statue were to be of marble. But the rest of the work is different. Bronze is expensive and heavy. Besides, it has to be melted and poured into a mold, somewhat as jelly is poured into a jelly mold. This is called casting. Little things may be made of bronze that is solid. But if a large statue were made of solid bronze it would not be good. The bronze has to be melted, and then, of course, it is very hot. When it cools, the outside cools first. If the bronze is thick, as it would be in a solid statue, the cooling of the inside makes the outside crack, and so the statue is spoiled. So bronze statues, such as "The Charioteer," have to be cast hollow. This can be done in several different ways, but we will tell only one of them. It is called the lost-wax process.

When the sculptor has made his large model just as he wants it to be, he makes a copy of it. This copy is made of something that does not melt easily. It is made a little smaller in every way than the model. When this is done, the sculptor covers the copy with wax so as to make it just the size of the large model. He does this very, very carefully. Every little line or wrinkle that is going to be in the statue has to be made in the wax. Now see what happens to the wax. The sculptor covers it very, very carefully with soft clay that will not melt. He makes this covering pretty thick and strong. He fastens the covering, which is the mold, with bronze pins to the inside copy, which is called the core. When all this has been done, and the mold has hardened, he heats the whole very hot. The wax melts and runs out through holes that have been made for it. So the wax is lost.

Now the space where the wax was is empty, except for those bronze pins. They keep the mold just the right distance from the core now that the wax is gone. The people who do the bronzecasting now pour melted bronze into the empty space. This has to be done very carefully. When the bronze has been poured in, the casters and the sculptor have to wait for it to cool. When

they are quite sure it is cold, so that the bronze is hard, they cut off the mold. Then at last they see the bronze statue. After this as much of the core as can be reached is scraped out, and the sculptor cuts off the bronze pins we spoke of before and does anything else that is needed. All this work takes a long time even after the sculptor has finished his model. If the statue to be made of bronze is large, or if something is to be made with many figures in it, such as "The Triumph of the Republic," the pieces have to be cast separately and fastened together.

Wood, stone, and bronze are not the only things of which works of sculpture are made. Sometimes clay is modeled and then baked in an oven. This baked clay is called "terra cotta." Many works of sculpture, mostly small ones, are made of it. Sometimes iron is used, but this is not very good. Small works are made of ivory, of gold and silver, of chinaware, and of such stones as jade and alabaster. Cameos and seals such as we see in seal rings are also sculpture, though very small. The same thing may be said of coins. You may think of other things that are carved or modeled.

No matter how large or how small it is, and no matter what it is made of, every work of art shows that the artist has thought long about it and has worked at it with loving care.

THE PICTURE BOOK OF SCULPTURE

SHEIK EL BELED

This statue is in the museum at Cairo in Egypt.

The ancient Egyptians believed that the soul or spirit of a dead person needed the body, so they did all they could to keep the body whole and free from harm. But if anything should destroy the body, the spirit could make use of a statue, so statues of dead persons were placed in tombs. Some years ago this statue was found in a tomb near old Memphis, not many miles from Cairo. When the workmen first saw it, they cried out, "Sheik el beled," which means, in the Arabic language, "Head man of the village." They thought it looked like the head man, or sheik, of the village where they lived.

Would you like to have known this man? He looks happy and as if he thought well of himself. He stands erect and carries his head high, like a man who amounts to something. And really he was an important man nearly five thousand years ago, when this statue was made. His name was Ke-oper. He wears only a sort of short skirt or kilt, and he has no shoes. That seems strange to us, but when he was alive, men in Egypt, where it is warm, dressed in this way.

The statue is made of wood and has not been much hurt in the many years since it was made. When it was new, it had a covering of linen and fine plaster, which was painted. That has all been lost, and the feet were so badly decayed that new ones have been put in their place. But the body and the face, with its bright eyes, are still there. The eyes are made of white stone, and the pupils of rock crystal, with a bright knob of metal in the middle of each pupil. The whole face looks as if it were alive, and we can see just what kind of man this was. Few portraits in the world are better than this one which was made by an unknown Egyptian artist nearly five thousand years ago.

THE WOUNDED LIONESS

More than six hundred years before the birth of Christ this statue of a wounded lioness was carved by an Assyrian artist. It is of stone of a soft gray color. At present it is in the British Museum in London.

This lioness is not a statue like the one we have just seen. We cannot go round this and look at it from behind. It is a figure carved on a flat slab of stone with only the front made round. This we call sculpture in relief. Such sculpture makes one of the finest decorations for buildings.

The Assyrians lived in a country in the western part of Asia along a famous river called the Tigris. In their country there was a good deal of soft gray stone. They used this for sculpture, but their sculptures did not look gray, because they were painted in colors. The Assyrian kings lived in great, splendid palaces. On the walls the victories and other deeds of the kings were told in stone carvings. Often great stone lions or other animals were placed as guards by the doorways.

We know something about the life of the Assyrians from their carvings. They fought with spears, swords, and bows and arrows. Their kings drove in chariots drawn by horses and were fond of hunting. They liked especially to hunt lions. This wounded lioness is one of the most famous pieces of Assyrian sculpture. It was carved on the wall of the palace of King Asshur-banipal in Nineveh, the same Nineveh to which Jonah went on one of his journeys. The lioness has been wounded by the hunters. Three arrows have struck her down. Two of them have gone right through her backbone, so that she can only drag her hind legs. See the rage and pain in her face. We can almost hear her roar.

HERACLES SHOOTING

In the museum called the Glyptothek in Munich, Germany, you will find this marble statue. It is a little less than life size. It was made about five hundred years before the birth of Christ.

If we can think back to the time when this statue was made, we shall see warriors like this man. Here we see him shooting with a bow. He has on a jacket which fits pretty closely and has flat folds below the waist. He seems to have a thinner garment under the jacket. You see it lower down. In real life the jacket was made of leather and the undergarment was of linen. The leather jacket was thick and would protect the man against the arrows of his enemies. On his head this man has a cap or helmet made of the head of a lion. So now we know who he is. He is Heracles; for Heracles once killed a lion near the town of Nemea, and after that he wore the Nemean lion's skull and skin as a helmet.

This figure was once part of a group of men fighting a battle. Heracles is kneeling and looking straight toward the enemy. Every muscle of his body is working to steady the bow and send the arrow. Perhaps he seems to be kneeling a little too stiffly, and his face does not show that he is fighting. But we must remember that when this statue was made the Greeks had not learned so much as they knew a little later.

This statue once belonged to a temple on the island of Ægina, off the coast of Greece. The temple is now a ruin. When the statue was found, in 1811, it was broken and some parts were gone. A sculptor repaired it and put on a new left leg and the left hand with the bow.

PART OF A STATUE OF A MAIDEN

This piece of a statue of a young girl is in the Acropolis Museum at Athens, Greece.

As we first look at it, the work seems strange. It is incorrect in some ways and the hair does not look natural, but we must remember that it was made nearly five hundred years before the birth of Christ. It tells us some things about the young girls of Greece in those days; we seen how they dressed and wore their hair. This girl wears a garment of soft, crinkly material, which is draped over her body and fastened with pins or buttons on her arms to make sleeves. Over this she wears a cloak fastened with a pin on her right shoulder and not covering her left shoulder. The front part of her hair is curled or waved and is parted in the middle. Just back of this she wears a ribbon round her head.

Perhaps this girl looks as if she were pouting. But is she? It may be that she is thinking. At any rate she looks as if she could think, and that is what the artist who made the statue wanted.

Four hundred and eighty years before the birth of Christ the Persians took Athens and destroyed all the buildings in the city. They smashed all the statues and other ornaments, so afterward the Athenians had to build the city up again. They decided to make their high citadel, called, in Greek, Acropolis, wider and more beautiful. To do this they cut off the top of the hill and filled in at the sides. It was hard to carry up earth to use as filling, so any broken pieces of marble lying round on the Acropolis were thrown in and covered with earth. This part of the statue of a maiden was buried at that time and was found in 1882. When it was buried it must have been almost new. The drapery was then painted with colored patterns. The eyes and lips and hair were painted, too, but now only a few bits of the colors are left.

THE CHARIOTEER OF DELPHI

At Delphi in Greece, was found this statue of a chariot driver and it is now in the museum there. It is made of bronze. This is the best metal for making statues. When it is new it has a bright reddish or yellowish brown color, but this often changes to green. The statue is now dark green.

We have seen men drive chariots in a circus, but they were not dressed like this man. We must remember that "The Charioteer" was made about four hundred and sixty years before the birth of Christ. In those days men wore clothes more like those of women than they do now. Charioteers wore longer clothes than other men. The drapery of the statue is very well made, especially the little folds on the arms, shoulders, and back. It does not seem as if they were made of metal. The folds of the long skirt are almost straight and parallel, as they ought to be, for the man is standing straight and still.

How erect he stands! How quiet and strong he is! We see the reins in his right hand and know that many, many years ago he stood in his chariot. The horses were harnessed to the chariot, and the goddess of victory was there to show that he had won the race. A few other persons were standing near. All were made of bronze. Only little pieces of all these are left, but this figure is complete except that the left arm and hand are gone. The statue is the full size of a man. If we look closely at the man's head, we see a band around his hair. This band has on it a pattern of straight lines, sometimes called the Grecian key pattern. The eyes are made of white paste, like china, with dark centers of brown and black.

We do not know who made this statue, nor who the charioteer was. He looks very calm and fearless. Perhaps he was a prince who drove his own chariot, not a hired driver.

THE THORN BOY

"The Thorn Boy" is a Greek work, made in bronze about four hundred and sixty years before the birth of Christ. It is now in a museum in Rome.

It may perhaps be a copy made about the time of Christ. But if it is a copy, it is a very good one.

The boy is sitting on a stump, with one foot raised. He is looking at it very, very closely and trying to pull out a thorn. His mouth is half opened, and we can see how very hard he is trying to get at the thorn. He is thin and looks as if he might be a runner. The Greeks used to have races for boys. This statue may have been set up to honor a boy who won a race even though he had a thorn in his foot. Many boys have stepped on such pointed, hard things when they have been barefooted.

The boy wears his hair long, with bangs in front. It is strange that the long hair does not fall and hide his face as he bends over. That is what it would do if it were real. But the sculptor did not think of that, or else he did not want to hide the boy's face, so he made the hair fall as it would if the boy were holding his head up.

When this statue was new, it had eyes of colored glass or something of the sort.

How very simple and natural it is! Only the hair shows that the sculptor did not quite know how to make the figure exactly like a real, living boy.

You can see how the muscles stand out on this man's body and his arms. He is an athlete. In his right hand he has a heavy flat disk or discus which he wants to throw as far as he can. See how he bends his body and his legs and how he twists his body. You feel that in just a second he will swing his arm down and forward. He will let the discus fly through the air. His left foot will go along in front of his right foot, and his whole body will straighten up. It will be like a steel spring which has been wound up and then let go.

The ancient Greeks often set up statues in honor of athletes who had won prizes at the Olympic games or other meetings. This statue was probably made in honor of such a man. It does not show the face of that particular man any more than one of our soldiers' monuments shows the face of any particular soldier. It does show almost perfectly a splendid, athletic young man.

This is a marble statue and was made not far from the time of Christ. It is in the palace of the Lancelotti family in Rome. It is a marble copy of a bronze statue made about four hundred and fifty years before Christ by an Athenian sculptor named Myron. In the marble copy the figure is held up by a tree trunk. In the bronze that was not needed, because bronze is stronger than marble. Myron was famous for statues of athletes. He knew how to show the muscles and postures, but he did not do the face so well as the body. You can see that the face of this statue has not much expression.

GRAECVM · OPVS ·
ESQVILIIS

"THE THREE FATES" FROM THE PARTHENON

As we go toward the top of the Acropolis at Athens, we see the ruins of a temple. It is the Parthenon, the great marble temple of the goddess Athena. When it was built it had a roof and many decorations of marble figures. Some of these were above the columns at both ends and on both sides, some were at the top of the wall behind the columns, and some were in the triangular spaces under the peak of the roof at each end. The figures in these triangular spaces were made to fit just the place where they were meant to be. These three statutes are seated so as to fill a place at one side under the slope of the roof. They were made about three hundred and thirty-five years before the birth of Christ. They are larger than life size.

Does it seem queer to see statues without heads and arms? These parts were broken off and lost many years ago, probably when the temple was blown up in 1687. As we look closely at the bodies of the figures, we see that they look strong and graceful and that the folds of their clothes are very beautiful and are different in different parts of the group. It does not seem as if these folds were cut out of marble.

Who are these three women? We do not know. There is no name on the work. But the most popular name for them is "The Three Fates." The Fates were three goddesses who were supposed to determine our lives. One spins the thread of a person's life, one twirls the spindle, and the third cuts the thread to make the life long or short. Perhaps the lost hands of these figures held things which would show who they were.

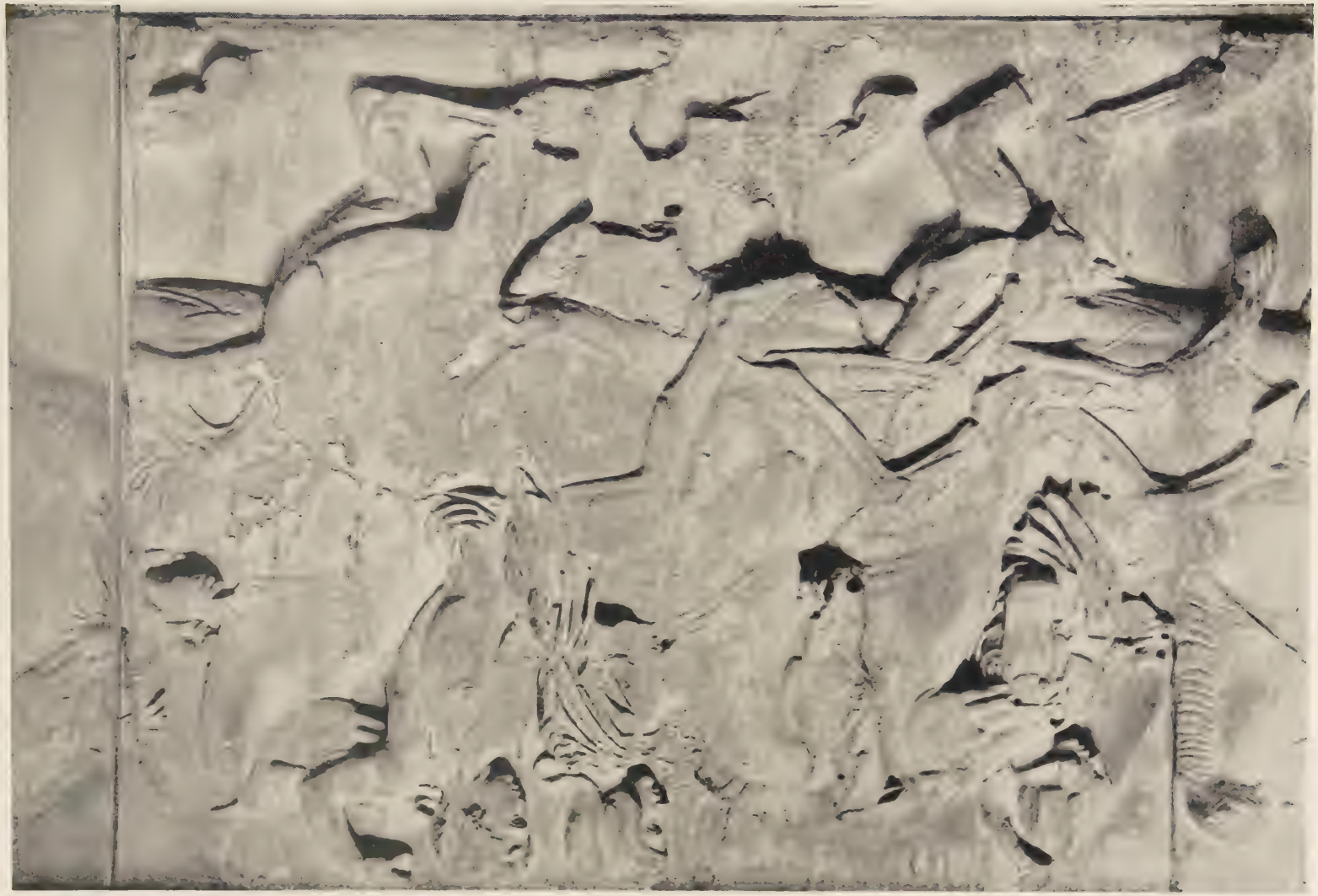
These statues are part of a large number of marble works in the British Museum in London which are called the "Elgin Marbles." Over one hundred years ago they were shipped by Lord Elgin from Greece to England. They help to make in the British Museum one of the finest and largest collections of Greek sculpture in the world.

HORSEMEN FROM THE PARTHENON

This slab is in the British Museum in London. It is only a small part of a very long strip of marble decoration which used to be on the Parthenon, the great temple on the Acropolis at Athens. Such a long strip of sculpture in relief, or of painting, makes what we call a "frieze." This frieze ran round the upper part of the wall of the temple, inside the row of outer columns. The wall and the columns made a covered passage round the temple. The frieze is a little more than a yard high. It was carved probably a little before "The Three Fates," which were in the same temple. This slab is part of the "Elgin Marbles" and has been kept indoors in the British Museum more than a hundred years. Some parts of the frieze are still in place on the temple and have been a good deal worn by the weather.

Most of us like to see a parade or a cavalry procession. Here we see part of a procession of horses with their riders. The riders whom we see are young knights chosen from the finest Athenian families. Every year there was a great procession at Athens in worship of the goddess Athena, and here we see a small part of it. The young men are riding without saddles, and they ride well. Their eyes look straight ahead, and they seem glad to serve the goddess by riding in her procession. The horses are small, but they are lively beasts and are prancing, not quietly walking along. The riders do not look just alike. Perhaps they came from different families. How much better we like them that way!

When this frieze was new it was colored and gilded, as most sculpture was in those days. The reins of the horses were made of metal and fastened on; the clothes of the riders were colored, and so were their eyes, hair, and lips. The horses were probably of different colors. All this color is gone now, but even without it, the frieze is beautiful. Don't you like it?



CARYATID FROM THE ERECHTHEUM

A LITTLE more than four hundred years before Christ, this marble figure was made at Athens. It is now in the British Museum in London. The statue is over seven feet high.

You can see that the maiden stands very straight, but her left leg is a little bent. That makes her look more graceful. Her arms are broken off. Her left hand once held the edge of her robe, and her right hand probably had something in it, but we do not know what it was. Her thick hair is drawn back over her ears and gathered together at the back of her neck. This makes the marble figure much stronger than it would be if the neck had nothing behind it. The figure had to be strong because it was made to hold up part of the roof of a porch. You can see that the maiden has on her head something that looks like the capital of a column. On top of this was the marble beam of the roof. There were six marble maidens holding the beam on their heads. They are very much alike, but no two are quite the same. All the faces are much injured. This figure is the best now, because it was taken away to England by Lord Elgin about 1803 and has been kept indoors. The others have been more exposed to injury. A cement cast of this maiden now stands in Athens, with her marble sisters, holding up the marble beam. The porch is called the "Porch of the Maidens," and the temple it belongs to is the Erechtheum.

Figures of women used, as these are, instead of a columns, were called by the Romans *caryatides*. We say "caryatids" or "caryatides." Such figures have been used in many buildings, but this one is more beautiful than any other. Its posture is graceful, erect, but not stiff. The folds of the robe are very natural, fine, and well arranged. It seems as if the maiden had been formed by nature to hold a beam upon her head without feeling the weight.

407
CARYATID
FROM THE S.W. PORCH OF THE ERECHTHEVM, ATHENS

VICTORY ADUSTING HER SANDAL

This marble slab is now in the Acropolis Museum at Athens. It was made a little more than four hundred years before the birth of Christ and was part of a wall three or four feet high which ran round the little temple of Wingless Victory or Athena Nike (*nike* is the Greek word for "victory"). One of the many gods and godesses in whom the Greeks believed was the goddess Victory. She gave victory to people in battle or athletic sports or other contests. There were on the wall many other figures of Victory, all winged, like this one. Two of the others are leading a cow to be sacrificed, another is putting pieces of armor on a post to serve as a trophy or sign of victory in battle, and this one is doing something to her sandal, perhaps tucking in the string. She cannot be tying it. That can hardly be done with one hand.

This figure is very famous and is much admired for the beauty of the folds of the clothing. See how graceful the curves are and how the form of the body under the clothing seems to show through it. Of course it is all one piece of marble, but it looks as if cloth were put on a living person. The artist seems to have cared more for the drapery than for the body.

The head is gone, and that is a pity. Not one of the figures of this wall has a head now. The colors and the gilding that once made the frieze brilliant in the bright sunshine are now all gone, too. We admire the beauty of this broken piece and have to imagine how beautiful the whole frieze must have been when it was new.

THE TOMBSTONE OF HEGESO

In an ancient cemetery at Athens was this marble tombstone. It fell down many years ago and was covered with earth. But it has been set up again and is now in the National Museum at Athens.

Hegeso is the lady sitting in the chair. Her name and the name of her father, Proxenos, are cut in Greek letters on the frame above her. She is sitting as she often sat when she was alive. That is the way the artist wanted her to be remembered. In front of her is a servant with an open box in her hand. It looks like a jewel box. Hegeso is looking at something in her hand, probably a jewel she has taken from the box. We cannot see what it is now. When the stone was new, the jewel was painted so people could see it.

How simple all this is! The lady is sitting in a chair like the wooden chairs the Greeks really had in their houses. She is dressed as ladies used to dress in those days. Her servant is more plainly dressed. This is a tombstone, but there is nothing sad about it. We see Hegeso just as she was. We feel that she was a sweet and gentle young woman and lived a happy life.

THE HERMES OF PRAXITELES

Our photograph shows only the upper part of this statue of a Greek god which is in the museum at Olympia, Greece. It was made about three hundred and fifty years before the birth of Christ.

We have not told you who made any of the statutes we have shown you so far. That is because we do not know who made them. But we do know who made this one. It was Praxiteles, one of the most famous Greek sculptors. Pausanias, a Greek writer, wrote years ago that he saw in a temple at Olympia a statue of Hermes carrying the infant Dionysus and that it was the work of Praxiteles. In 1877 German seekers found this statue in the ruins of that very temple. So we know this is the statue Pausanias saw.

Hermes is known as the messenger of the gods. But he was not just a messenger; he was a god himself. He had a baby brother called Dionysus, who was also a god. Dionysus grew up to be the god of wine. Here we see Hermes holding his little brother on one arm. What is the baby trying to reach? It must be something that Hermes has in his right hand. But his right arm is broken off and lost, so we can only guess what he had in his hand. Probably it was a bunch of grapes. That would be what the baby wine god would want most. In his other hand Hermes held a wand or staff to show that he was a messenger god.

The face of Hermes is very beautiful and looks as if he thought a great deal. His body is beautiful, too, and the whole statue is very finely worked. The baby looks a good deal too old for his size. When this statue was made, Greek artists had not learned to make statues of small children quite right. But the statue of the grown-up young god is almost perfect.

This is the upper part of a marble statue which stands in the Capitoline Museum in Rome. It is a copy of a statue made by Praxiteles a few years after he made the Hermes. The copy was made not far from the time of Christ.

Fauns were supposed by the Romans to live in the woods and fields. The Greeks called them "satyrs," and Praxiteles was a Greek, so he would have called his statue a satyr. These fauns or satyrs wandered about playing with the animals or the nymphs of the woods. They were fond of music and are often seen with their shepherd's pipes. These were made of reeds or hollow twigs. Fauns or satyrs were very like the god whom the Greeks called Pan.

Here we see a faun made in marble. He looks as if he had just stopped from skipping through the woods. He is leaning with his right elbow on a stump and looking at us with a dreamy smile. He wears only the dress satyrs were supposed to wear, which is the skin of a panther. In his right hand is his shepherd's pipe. If we could push back his curls, we could see his pointed ears. They are leaf-shaped, like those of an animal. This shows his wild nature. But it is the nature of one who likes the "trees, grass, flowers, woodland streams, cattle, deer," as Hawthorne says in his book, "The Marble Faun."

Fauns were often supposed to have the legs and feet, as well as the ears, of a goat. But this statue has the legs and feet of a young man. Only the ears are those of an animal.

THE DEMETER OF CNIDUS

WHAT do you think the name Demeter means? It is the Greek word for Earth Mother. We might call her Mother Earth. We know at once that she is a mother by looking at her in this statue. The Greeks called her the goddess Demeter, and this is one of the statues of the earth goddess whom they used to worship.

We know that the Greeks thought of Demeter as a good mother. She has a very kind face, with tender eyes and a gentle smile. We see a little sadness in her face, and we know the story that her daughter was carried away to be queen of the dead, so we understand why she is sad. Her brow is high and noble, framed like a picture with soft curls. Her dress is a tunic over which a cloak is wrapped. A piece of drapery is thrown over her head as if to protect her gently. We see her sitting very erect, with her head high and with her knees making a lap that children would enjoy.

If we look closely we see that the artist has seated her on a cushion in a large, comfortable chair. The chair had a back at one time, but it is broken off and lost. The arms and hands of the goddess are gone, too. It is a pity that we cannot see them. They must have been very beautiful and were certainly held in a quiet manner. They, and also the head, were made of separate pieces and of a different kind of marble from the rest of the statue.

This marble statue is in the British Museum in London. It was found in the ruins of Cnidus, an ancient Greek town in Asia Minor, and was made about three hundred and fifty years before the birth of Christ.

THE VICTORY OF SAMOTHRACE

This marble statue stands on a landing halfway up a flight of stairs in the Louvre Museum in Paris. It was made about three hundred years before the birth of Christ.

It is not an angel, though perhaps it looks like one. It is a statue of the goddess of victory, called in Greek Nike. The Greeks made many statues of this goddess, for they fought many battles, and of course one side or the other often won a victory. About three hundred years before Christ there was a sea battle, and the victors wanted a monument in memory of it. So they had this statue made, and to show that the battle was a battle of ships, they had the prow of a ship made of marble and put the statue on it. The monument stood at the head of a valley on the island of Samothrace. There the goddess seemed to be looking out over the sea.

The head and arms of this figure are lost, but we can still see what the artist wanted her to be. The goddess is made very large, much larger than life size. We remember that she stood out of doors, where she could be seen for a long distance. She stands straight, with her shoulders well back. For all her weight, she seems very light and graceful. One foot is a little in front of the other. She looks as if she had just come down from the air, and the wind were blowing her clothes against her body. Coins have been found which show a monument very much like this. The goddess on the coins is holding a trumpet to her lips with her right hand and carrying a naval standard in her left hand. So we know how the arms of this statue used to be.

THE ALEXANDER SARCOPHAGUS

In the Turkish National Museum at Constantinople you may see this marble work. It was found at Sidon, a place in Syria. It was made a little more than three hundred years before the birth of Christ.

A sarcophagus is a kind of tomb. It looks like a coffin, but it is made as a monument in which a coffin can be put. This sarcophagus is named for one of the most famous kings and warriors ever known. He was never buried in it, but it is called by his name because he is seen among the figures carved on it. His name was Alexander. He ruled over Greece and Persia and other countries. We are looking at the front of the sarcophagus.

The figure on horseback at the left end is Alexander. He is riding a lively horse which is standing on its hind legs. Perhaps this is Bucephalus. There is a story that Alexander had a wild and savage horse which he and no other man could ride. He called him Bucephalus and usually rode him. So this may be that famous horse. It was the horse which Alexander conquered by kindness and patting. When he sprang quickly on the horse's back and rode him, his father, King Philip, said a man who could do that ought to rule a kingdom.

In front of Alexander we see a Persian warrior whose horse has fallen. Other men are fighting bravely. Some are on foot, others on horseback. Some have fallen wounded.

The borders of this sarcophagus are very charming. See how many designs you can find. They are all good Greek patterns. The top of the monument looks like the tiled roof of a house. Queer-looking heads of animals are around the edgs, and crouching lions seem to help to hold down the roof.

This sarcophagus is very famous because the coloring is still almost as fresh as when it was new hundreds of years ago. The colors are light blue, red, yellow, brown, and violet. But it is famous also for the fineness of the carving and because the men and horses look so natural.

THE APHRODITE OF MELOS

At the end of a long hallway, in a small room in the Louvre Museum, this marble statue stands out white and beautiful against the dark wall behind it. It is larger than life size and is set up about four feet above the floor, so that everybody can see it.

Aphrodite is the Greek name for the goddess of love and beauty. She is the goddess whom the Romans called Venus. The statue was found on the island of Melos off the coast of Greece. In French and Italian the name of the island is spelled "Milo"; so sometimes the statue is called the "Venus of Milo." No one knows exactly when it was made or where it stood when it was new. Probably it was made a little less than three hundred years before the birth of Christ, and probably it stood somewhere on the island of Melos. We are not even sure that it is a statue of Aphrodite; but that is what most people think it is.

The arms of this statue are broken off, and no one knows how they were. We can see that the right arm goes down, so the right hand may have held the clothing to keep it from slipping. The left shoulder is raised, and some people think the goddess was resting her arm on a column. Some think she may have held an apple in that hand or perhaps a mirror. The statue is made of two pieces. The upper part is of finer marble than the lower part. We cannot see where the two are joined, because the upper part fits into the top of the drapery.

This goddess looks calm and quiet. She is standing gracefully, and she does not seem to know that we are looking at her. She is beautiful, but she does not seem to be thinking about it.

THE DYING GAUL

We think of the Gauls as living in the country now called France. But they did not all live there. At one time, about three hundred years before the birth of Christ, a great many Gauls moved into southeastern Europe, and some of them even into Asia. They settled there and were called Galatians. Much later Saint Paul wrote an "Epistle to the Galatians." Two hundred and forty-one years before Christ a king of the Greek city of Pergamon fought against the Galatians and defeated them. Then he had statues made in memory of his victories. The statues he set up in Pergamon were probably of bronze. This marble statue is a copy which was carried to Rome. It is now in the Capitoline Museum in Rome.

We see a statue of a Gaul who has fallen in battle. A spear has pierced his right side. We see the terrible wound. The Gaul has fallen on his shield. His sword and his broken trumpet are lying beside him. We can see by this statue what kind of man a Gaul was. He is tall and slender but looks very strong. His hair is rough and stands out from his head stiffly. That is because the Gauls used to grease their hair with thick grease. He looks as if his hair were probably light. He has a mustache, but no beard. Greek and Roman men wore beards or else they shaved their faces clean. He wears a heavy necklace which looks like a rope. That is one of the things that make us sure he is really a Gaul, for the Gauls used to wear such necklaces. See how his head is bending down, and the strength is going out of his body. He is dying, but his face still shows his pride and his courage. We are sorry for him and we admire him.

AUGUSTUS

In the days when Augustus was emperor at Rome, a great many statues of him were made. This marble statue is the most famous one that is left now. It stands in the Vatican Galleries in Rome and was made about seventeen years before the birth of Christ. The name Augustus means one who is august or grand and noble. It was given to Augustus after he became great.

We see Augustus standing with his right hand raised as if he were giving a command. In his left hand is a scepter. It was once a spear, but somebody changed it. Augustus looks like a general, and one who was victorious in war. He wears his heavy armor, but no covering on his head or his feet. He has a large cloak wound around his hips and hanging over his arm. His armor is covered with figures of gods and goddesses. There are the sky god and the sun god in his chariot. In the center is the god of war, whose name was Mars. There are figures to represent the countries of Spain and Gaul, which the Romans had conquered. There are the god Apollo and the goddess Diana and the earth goddess with a horn of plenty and little children. On the shoulder straps are winged sphinxes, which are lions with human heads.

There is a wee, small child close to the emperor's right leg. He is Cupid, the little god of love. His mother was Venus. She was born from the foam of the sea, and perhaps that is why her little son is riding on a dolphin. The family to which Augustus belonged was supposed to be related to Venus, so the sculptor has put Cupid near him.

When the statue was new, it was colored. The cloak was purple and the fringes were yellow. The hair, eyes, and lips were colored, and the armor was probably gilded.

MVNIF. PH. IX. P. M.
AN. XVIII.

RELIEF FROM THE ALTAR OF PEACE

This marble slab is in the Uffizi Gallery in Florence, Italy.

Thirteen years before the birth of Christ an altar was built in Rome to celebrate the coming of peace after long wars. The Romans ruled over Gaul, Spain, and many other countries in those days. The ruler of the Romans at that time was the Emperor Augustus. This altar was made for public worship. It had a high wall round it, and the wall was made as beautiful as the great emperor knew how to make it. The best sculptors of the time were chosen to decorate it.

On the outer side of the wall is the story of the procession in honor of the goddess Peace. There are men, women, and children marching to the altar where gifts are to be given to the goddess and to other gods whom the Romans worshiped. A man is leading a pig to the altar to be burned for the gods. Another man is carrying in one hand a pitcher of water or wine to be poured on the altar, in the other hand a plate of fruit. In the part of the decoration which we see here, the people are dressed as for a procession. Nearly every one wears a wreath made of laurel leaves on his head. Over the heads of three we see veils, such as were worn by priests and women.

How very much alike the men and the women are dressed! All wear flowing robes almost like those the Greeks used to wear, but draped a little differently. Do you notice how some figures are more important and stand out much farther than others? It looks almost as if there were air between them, as if some were farther away from us than others. That is what the sculptor wanted us to think, and he has done it very well. And see how different the faces are. We cannot tell the names of these people, but we can see that the faces are the faces of real persons.

Courtesy of The Metropolitan Museum of Art

A ROMAN BOY

Just a very few years before the birth of Christ, this bronze statue was made, probably in Greece or Asia Minor. It was lost and covered with earth for a long time. When it was found a few years ago, both feet were missing and the left hand was broken. The statue was not quite whole, and of course the bronze was dirty and stained. It is now in a Roman court in the Metropolitan Museum in New York City.

The boy is about fifteen years old. He stands with his right hand raised and half open. He looks as if he were going to speak. If he should speak, his voice would surely be sweet and musical. What a fine body and face! This boy has a kind, happy expression. He seems strong, but gentle. He wears a Greek cloak draped about the lower part of his body and hanging down from his left arm. You can see some lines on it. Perhaps they show how it was folded before it was put on. Such clothing would not be good for athletics, but it is very dignified for a speaker.

This must be the portrait of a real boy. He has a very wide forehead, and his ears stand out. The top of his head is rather flat. These are characteristics of the family of the Emperor Augustus. He had two grandsons who lived to be more than fifteen years old. This statue is certainly a portrait of one of them. One died when he was nineteen years old, the other when he was twenty-four. It is a pity that such a boy as this was could not have lived longer.

MERCURY RESTING

This bronze statue is in the museum in Naples. It was found at Herculaneum, a town near Naples. It must have been made not long after the birth of Christ.

Mercury is the Roman name for the god whom the Greeks called Hermes. He is the herald and messenger god to all the other gods. Messengers need to be quick on their feet, just as we feel that this one is. He has even been given little wings on his sandals to help him move more quickly. In the left hand of this statue there was once a wand. It was the wand called caduceus. It had a serpent twined about it. Mercury used to carry that wand to show that he was a herald.

Mercury looks here as if he were somewhat tired from carrying messages. Still we feel that he is ready to draw back his right foot and rise up if there should be any work for him to do.

How very light and thin the body of this young god is! We feel sure that he can run like the wind. But he does not look like a god whom we could pray to or worship. He is just a handsome and graceful youth.

THE ARCH OF TITUS

The Arch of Titus stands now near the old market place called the Forum, in Rome, just as it has always stood. It was finished eighty-one years after the birth of Christ. The figures are somewhat worn by being exposed to the weather so many years. This is a marble panel from the arch.

Titus was a Roman general. He had just fought a war with the Jews and had captured Jerusalem. The arch was set up in his honor and made as beautiful as the Romans knew how to make it. Here we see Titus standing in his chariot drawn by four horses. Just behind him stands a person with wings. Who do you suppose this is? It is the goddess Victory. The Romans thought of her just as the Greeks did. We see the head and what is left of the body of a woman leading the horses. This is another goddess, the goddess Rome. The Romans liked to think of their city as a goddess. We see the heads and spears of many soldiers behind the horses. They are in the procession in honor of their general. They are greeting him gladly.

The back of this panel is not flat like a wall. Most of the Greek reliefs we have seen are flat, but this is rounded. It seems as if there were air between the figures and behind them. The figures have been broken in a good many places, but even now they seem to live and move.

STATUES FROM THE FRONT OF CHARTRES CATHEDRAL

These statues are beside the middle one of the three doors in the western front of a great cathedral in the town of Chartres in France. It takes a long time to build a great church nowadays. But we have many machines to help us. In old times people had few machines. They did almost everything by hand. So some of the great churches were more than one hundred years in building.

These figures belong to the oldest part of the cathedral of Chartres. They were made in about the year 1150. We can see that they are not separate from the columns behind them. Most of the sculpture we have seen has been of marble or bronze. The figures have stood alone. The sculpture of the great French churches is made of the same stone as the buildings. It is part of the buildings. We see that these three figures are long and slender. They are part of the columns behind them. The sculptors wanted to make them match the columns. When they were new they were painted and gilded. So were the tops of the columns and all the small carvings.

See how carefully these figures are carved. Every little fold of the clothing is neatly cut. The folds are too straight and too much alike. At the edges they look almost as if they had been ironed. We cannot tell you who this man and these two women are. They must be saints or persons mentioned in the Bible. The cathedral of Chartres has more than a thousand sculptured figures, and we cannot name them all. But we can see that these figures are very beautifully carved. They are too slender. They do not look natural. But they have expression in their faces. Besides, they fit in the places where they stand. Notice the smaller figures under them and the groups of little figures above them and at one side. The slender, round shafts between them are beautifully carved, too.

THE CHRIST OF AMIENS

About 1220 or 1225, this sandstone figure was carved in the middle of the double door in the front of the cathedral at Amiens, France.

The French call this the Beau Dieu, which means the Beautiful God. Christ is standing with His right foot on a lion and His left foot on a dragon. The sculptor may have been thinking of the words of the Psalm, "the young lion and the dragon shalt thou trample under feet." Christ stands courageous and upright and gentle, with His right hand raised to give the blessing of God. In His left hand He carries the Gospels. Here we see the Christ who could make disease flee with His touch and the sea grow calm at His word. He is the Christ of love, kindness, and forgiveness.

The cathedral builders made great use of holy figures as decoration and parts of columns. Doorways were made especially beautiful. Bible stories were told in stone around the doorways, as if to invite us to enter. This noble and simple figure is part of the post that divides the double door. It fits the place where it is. But see how much more natural it is than the three statues from the front of the cathedral at Chartres. Those were made about seventy years before this. Here the clothing falls in broader folds, and the carving is simpler. Do you not think there was a great change in those seventy years? The grapevine at the bottom of the photograph is more natural than any of the vines on the little shafts between the statues at Chartres, too. The sculptors were learning to make their work look more real.

THE CROWNING OF THE VIRGIN

This group of figures in stone is over the north door of the cathedral in Paris. It was made in about the year 1225. The cathedral is called Notre Dame, which means Our Lady, because it is the church of the Virgin Mary. It is one of the most beautiful churches in the world.

In this part of the portal we see the Virgin seated by the side of her Son. She turns her face toward Him and lets us see its true purity. She clasps her hands as she looks at Jesus. At that moment an angel comes out of the sky and places a crown on Mary's head. Jesus smiles, and His smile seems lighted up with divine beauty. He blesses His Mother and hands her a scepter which is blossoming with flowers. This is supposed to take place in Heaven. Around Mary are angels, kings, prophets, and saints. They make a court for Mary, the Queen of Heaven, who is being crowned.

When this piece of sculpture was new, it was gilded so that Mary was robed in a cloak of gold. If you stand in front of the church in summer just as the sun is setting, the whole doorway seems gilded and shining with glory. You can then imagine how it must have looked when it was first made. But even from the photograph we can see how truly the sculptor believed in his religion and how well he could express his belief. Whether we believe as he did, or not, we can admire his work.

THE GOLDEN PORTAL

As we stand in front of the Freiberg Cathedral, in Germany, we pause under the Golden Portal to look up at the stone group over the door. It was made about 1225. There is richness of carving all about us, but the story of the Virgin Mary and the Christ Child is the most important part of it.

The Virgin is sitting in a comfortable throne, and very tenderly she holds her Child in her left arm. Her crowned head is erect and noble. Her face is pure and sweet. In her right hand she is holding a ball for her Child to play with. All children like balls, but the Christ Child's ball is a sign of the power He is to have. The angels over the Virgin's head carry balls for the Child, also. So do the three wise men kneeling at her right. They came a long journey from the East to see the Infant Jesus.

At the left of the Christ Child is the great angel, Gabriel. He stands with a scepter in his right hand to show that he is a messenger from Heaven. In the far corner to the left of the Virgin is her husband, Joseph. He sits and rests his hands on his cane while he gazes in wonder at the blessed Virgin and her Son.

This tableau in stone is set in a frame of hanging leaves. At the bottom of each side is a lion which crouches on the top of a column supported by little angels. Over the leaves is a great twist like a rope. Above this we see the head and shoulders and arms of Jesus as a grown man. With His right hand He is placing a crown on the head of the Virgin. His left hand is hidden by a book which is held by an angel. A round disk with a cross in it makes a halo for His head. At each side are angels.

STATUE AT THE SYNAGOGUE

This statue stands beside one of the doors of the cathedral in Strassburg. It was made about seven hundred years ago, between 1230 and 1250. It is of the same gray stone as the rest of the church. We saw that the ancient Greeks thought of Victory as a person (see page 22). Christian poets and artists have often thought of Virtue, Vice, Hope, Faith, and many other such ideas as persons. Here we see the Synagogue, or the Jewish religion, in the form of a woman. The Christian artist put a band over her eyes to show that the Jewish Church could not see the light of Christianity. In her left hand she holds the tablets of the Law. In her right hand she has a spear, and a flag is fastened to it. The flag does not float in the air, and the spear is broken in four pieces. This means that the power of the Synagogue is broken and the Christian Church rules the world. That is what the artist wanted to say. The beautiful face is sad and is turned down toward the ground. The artist means by this that the Jewish religion has been conquered and cannot hold up its head. A statue of the Christian Church is on the other side of the door. She stands proudly, with her head high, and wears a crown and a wide cloak. In her left hand she holds a goblet and in her right hand a long pole with a cross and a flag. You can easily see what the artist meant by putting these two statues at the two sides of the door.

This statue of the Synagogue is much admired for its graceful posture and for the way the artist has made the clothing fall about the figure. The folds of the cloth are very light and fine. It is a beautiful statue, and it shows the feelings the artist thought the Jewish religion would have if it were a person.

STATUES AT RHEIMS

These stone figures are at the side of the main entrance to the cathedral of Rheims, in France.

It is a pleasure to stand in front of a great cathedral and try to name the people of the Bible who are carved in stone as a part of the building. Sometimes it is very hard to tell who the people are. We can always tell the Virgin Mary. She almost always holds the Christ Child. Here the Child is a very little one. His head is broken off and lost. Mary is holding out the little baby toward a holy old man who is going to take him in his arms. This is Simeon, who has come into the temple to see the infant Jesus. He was promised by the Holy Ghost that he should not die before he had seen the Lord's Christ. Simeon blessed the mother and child and told of the child's future.

To the left of Mary we see Joseph, who is looking on with a smile. He has something in his hands. Part of it is broken off; but we know that it was a pair of pigeons or turtledoves for a sacrifice. To the right we see a woman who is supposed to be very old. She is Anna, who is a prophetess. She has served God with fastings and prayers in the temple. She thanked the Lord when she saw Jesus.

Do you think these figures are all by the same artist? See how simple, quiet, and modest Mary is, and what a grave, serious face Simeon has. Then look at Joseph and Anna. They seem merely interested and amused. Fashions in art change like fashions in clothes. Joseph and Anna belong to a later fashion than Mary and Simeon. The earlier figures were made about 1250, Joseph and Anna nearer 1300.

THE PRESENTATION AND THE FLIGHT INTO EGYPT

The marble pulpit in the cathedral of Siena, Italy, was begun in 1266 and finished in two years by Nicola Pisano with the help of his son Giovanni and three other pupils. This is a panel from that pulpit.

The carvings on the pulpit tell stories of the life of Christ. This view shows one side of the pulpit, but we can see a little of another side and also the figures at the corners.

How many of the people here do you know? The large figure on one corner is the Virgin Mother holding the Christ Child. The Virgin is tall and stately and wears a crown. The Infant Jesus is sitting upright on her left arm. On the side of the pulpit which is before us there are two well-known stories of the very early days of Jesus. At the left is the Presentation. Jesus is being presented to the Lord. A sacrifice is to be made. At one side of Mary we see Joseph carrying the two doves. Simeon is at the other side taking the Child from the mother's arms. The old woman behind Joseph must be Anna. Just above is the temple. It is a queer little temple, but it shows how the sculptor thought it looked. At the right we see the flight into Egypt. The mother, Mary, and the infant, Jesus, are riding on a donkey which Joseph is leading. Joseph had a dream in which the Lord told him to depart into Egypt and stay there as long as King Herod should live. On the corner at the right are angels blowing trumpets. The two lower angels have lost their trumpets, but their cheeks are puffed out, and we can see that they are blowing. There are other persons on this panel, but they do not belong to these two stories as they are told in the New Testament.

In the panel to the left we can see the three wise men from the East worshiping the new-born Christ. Below them are their servants with their horses and camels.

THE WELL OF MOSES

This marble "well," as it is called, stands in a field in Champmol, near Dijon in France. It is now protected by a wooden roof. It was made by Claus Sluter, who was born at Hattem, in Holland, and came to Dijon in 1384. It was meant to stand in front of a monastery and to support a figure of Christ on the cross. The cross is not there, and this piece has been used as a head for a well, so it is called "The Well of Moses."

There are six sides to this wellhead. Moses, King David, and four prophets stand each in a space by himself. We see only two of them. Of course you can tell them apart. Kings wear crowns, and Moses has a long beard and carries tablets of stone. Besides, Moses has two queer points above his forehead.

We see Moses as he looked when he descended from Mount Sinai where the Lord appeared to him and gave him the Ten Commandments. His face is full of wonder. He seems like more than a man. He has seen the Lord and learned the laws by which man shall live. Moses seems to be speaking to the people. Perhaps he is telling them to "fear not."

A long piece of paper or scroll falls over Moses' left shoulder to his feet. Another is held in King David's hand. They show that these two were writers. We all know that they did write parts of the Bible.

Over the heads of the men—Moses, David, Jeremiah, Zachariah, Daniel, and Isaiah—we see a border of angels with drooping wings. They are weeping for Christ on the cross. Remember what this wellhead was intended to support.

Is not this a rich and splendid work? And notice the men and the angels. The men are not dressed like the men we know, and we never saw any angels. But these men and angels look real, almost as if they were alive.

SAINT GEORGE

More than five hundred years ago (in 1416), Donatello, one of the greatest artists of that time, made this marble statue. It is now in Florence, Italy, in the National Museum. In Florence the workmen all belonged to guilds something like our labor unions. Each guild agreed to give a statue to a church of Saint Michael. One guild was the guild of armor makers. Saint George was a saint who killed dragons and rescued princesses, and of course he had to have armor. He was the patron saint of the armor makers, so they gave this statue of him to the church.

We see the young, athletic saint standing quietly with his shield resting on the ground. How well his armor fits his body! The armor makers must have been pleased with that. His feet are placed firmly on the ground, and he holds his shoulders and his head well. He stands erect and looks straight ahead like a soldier, but he does not look stiff. If we were not told, we should not know he was a saint, but we can see that he is a young man whom we should like to know.

DAVID AND GOLIATH

This bronze tablet is one of ten which decorate a door of a church for baptisms in Florence. This building is called the Baptistery. Ghiberti is the sculptor's name. He began to work at this door in 1425 and finished it twenty-seven years later. It is so beautiful that it has been called "The Gate of Paradise."

At the bottom of the photograph we see David. He looks very small beside the large man lying at his feet. And what is David doing? He is cutting off the head of the giant called Goliath. We shall see David later with a sling in his hand. With this sling he threw a smooth stone at the giant. The stone hit him in the forehead and killed him. David had told Goliath that he would kill him and would cut off his head. Here we see him doing what he had promised. David had no sword, so he used Goliath's.

Goliath was a very large giant. He wore a coat of mail and a helmet of brass. He carried a great sword and a very heavy spear. How could young David kill such a man with a smooth stone? David told the reason. He was fighting the Lord's battle.

Just above David we see another battle going on. At the left are the people of Israel and Judah with their commander. He is Saul, their king, who is standing in his chariot. At the right are the Philistines.

At the top of the panel, between the hills, we see another story. David is coming back carrying the head of Goliath. He is met by the women of all the cities of Israel. They are singing and dancing with "tabrets, with joy, and with instruments of music," as we learn in the first book of Samuel in the Bible.

THE ANNUNCIATION

DONATELLO carved this relief about 1430. It is in the church of Santa Croce in Florence.

The word "annunciation" means "announcement." It is used in telling the story of the Virgin Mary and the angel of the Lord. Here we see that Mary has been sitting in a chair reading a book. The angel appears and bows before her with his arms crossed. He speaks and says, "Hail, thou that art highly favoured, the Lord is with thee; blessed art thou among women." The angel came to tell Mary that God would send her a baby who would be the Son of God. We see how Mary rises and raises her hand in surprise and shyness. She seems full of wonder at the angel's beautiful message.

Mary wears a long gown belted in to form a loose blouse. The gown has long, tight sleeves and a loose, round neck which leaves part of the left shoulder bare. The neck and sleeves have borders of embroidery. Mary's face is exquisite. Her wavy hair is parted in the middle and caught back. She has a little cap on her head. A very full cape is over her left shoulder. Her right hand keeps it from falling off. This shows how quickly she must have risen from her chair. But she rose easily and gracefully. Mary could not move in any other way.

This relief is beautifully framed. Above are jolly little children who are happy over the good news the angel is bringing. There are many patterns of Greek design in the borders. The whole piece of sculpture is made of a bluish-gray stone. It is partly gilded to make it richer and more beautiful.

GATTAMELATA

This bronze statue stands in the city of Padua, in Italy, before the church of Saint Anthony. It is the work of Donatello and was made about 1450.

Gattamelata is the nickname of a general in the Venetian army, for at that time Venice was not merely a city of Italy; it was a republic by itself. He was very famous at the time when he was in command, from 1438 to 1441. He died in 1443, and after his death his family had Donatello, the greatest sculptor of the time, make a statue of him.

Donatello made a bronze figure of Gattamelata on his horse, which stands on land given by the republic of Venice. If we look closely we can learn something of this general. He is a thoughtful man. He is full of energy. He can command his horse and his soldiers. We see him wearing his armor, with his sword at his side and his commander's staff in his right hand. He wears a complete suit of mail, but his head is bare. On his elbows and his knees are curved pieces of metal to protect the joints. The saddle cloth has a heavy fringe all round it, and we can see the figure of a little child holding up the back of the saddle. If we had a photograph of the other side of the statue, we could see another little figure to match this one. People used to like rich and splendid saddles in those days.

The horse is a heavy, short animal, and he looks intelligent. He would be strong and useful in battle. He is well trained, too. Notice that the two left feet are forward and the right feet are both back. Horses do not usually walk so unless they have been taught to do it. The saddle and bridle are meant to look like leather and metal. The sculptor rested the horse's left forefoot on a cannon ball, probably to make the statue stand more firmly.

SINGING ANGELS

These boys may not look like angels, because they have no wings. But we know they are angels, because they are standing on something that looks soft and uneven, like the clouds in the sky. See how earnestly they are singing, as if they did not care for anything but their songs of praise. And see how different the folds of their clothing are. All their clothes are very simple, but no two of the angels are dressed alike. Their faces are all different, too. The two angels at the back of the group are not singing, probably because they cannot see the words in the book. How simple and natural all this is!

This is one part of a singers' gallery or choir loft which was made between 1431 and 1438 by a famous sculptor named Luca della Robbia. It was made for the cathedral church of the city of Florence and is now in a museum belonging to the church. The choir loft has ten panels, eight on the front and one at each end. This is one of the end panels. The One Hundred and Fiftieth Psalm begins and ends with the words, "Praise ye the Lord." Other verses urge us to praise the Lord with various instruments. So Luca della Robbia filled the front panels of the choir loft with angels playing on instruments of all sorts, and the end panels with singing angels.

COLLEONI

In an open space in front of a church in Venice stands this bronze statue.

Here we learn to know another Venetian general by the statue which was erected in his honor after his death. This general's name was Colleoni, and he died in 1475, thirty-two years after the death of Gattamelata. The sculptor this time is Verrocchio, but he died before the bronze statue was cast, so it was finished by another artist named Leopardi. Verrocchio was a pupil of Donatello who, you remember, made the statue of Gattamelata. He probably tried to make his statue better and finer than his teacher's. Do you think he did so?

Colleoni wears his coat of mail and his helmet. We can see that all the metal work is very carefully finished. He himself sits very erect and his face looks proud and stern, as if he wanted people to know that he was a great man. The horse is a spirited animal. He holds his neck in a graceful curve as if to make it look as well as possible. See the folds of the skin on it. His mane is nicely curled, and he has a topknot on his head. The bridle, the saddle, and the straps in front of it and behind it are much ornamented. And this horse stands with his left forefoot off the ground, with no cannon ball to give it support. Both horse and rider look as if they knew people were looking at them. The statue of Gattamelata is simpler and quieter than this. Which of the two is the better?

It took ten years to make this statue from the time the first sculptor began work until it was put in place eighteen years after Colleoni died. That seems a long time, but it takes time to make a great piece of sculpture like this.

MARY WITH THE BODY OF JESUS

This marble group is at the foot of a cross in Saint Peter's Church in Rome. It was made about 1500 by Michael Angelo, who was the greatest sculptor of his time.

We see the beautiful Mary seated on a bench and holding in her lap the body of her perfect Son. It is after the crucifixion, when Jesus gave up His life on Calvary and prayed for His enemies, saying, "Father, forgive them; they know not what they do." A group like this, of the Virgin Mary with the body of her Son, is called a "pietà." The Italian word *pietà* means "pity."

Mary, the mother, wears a loose, flowing robe of exquisite material. A cloak which falls from her right shoulder covers her lap and her feet. On her head a hood is softly draped. Her face is very gentle and sweet. She bows her head in thought and sadness. But over her face there is a look of peace and calmness. She knows that her Son is the Son of God and will rise again from the dead and will live forever.

Michael Angelo is very famous for his modeling of figures, and this figure of Christ is a wonderful work. The artist gives us a feeling of divine beauty.

DAVID

Michael Angelo also made this marble statue, between 1501 and 1505. It stands in a gallery in Florence. The photograph shows only the upper part of the figure.

We see the young David looking at something we cannot see. His mouth is firm. He seems determined to do something and sure that he will succeed. We see what a splendid boy David was. He has good muscles and a firm body. The Bible tells us he was of fair complexion and ruddy. Living in a tent and being out of doors looking after the sheep helped to make him strong. But he does not look like a rude or unkind boy. He used to play on the harp and put his thoughts into beautiful poems. No rough boy could do such things. He is going to fight for his people, the Israelites. He is sure he can win, because he is fighting the battle of the Lord.

In his left hand David has something which is partly round. It is his sling, and in it is a smooth stone which he has taken from a brook. He had five stones for his sling. But this one he is aiming to throw. What is he going to hit with it? Another artist showed us the end of this story. Do you remember it?

MOSES

This very large marble statue is part of the great tomb of a pope in the church of St. Peter in Vincoli in Rome. It is another of Michael Angelo's works.

Moses seems old and dignified and very strong. He has a very long beard and mustache. Perhaps men wore such beards in early Bible times.

Moses' right arm rests on something that looks like a book. It is the two tables of stone with the Ten Commandments which God gave Moses. The tables are very precious, and Moses keeps them by him whenever we see him in his later years.

Two rather pointed things stand out above Moses' forehead. They look like curls. But they are horns. Of course Moses never really had horns on his head. But somebody in the early times thought the Hebrew words that mean "Moses' face shineth" meant "Moses has horns on his head." That is why pictures and statues of Moses often have horns.

It is hard to think that this is the same Moses who was put in a basket of bulrushes when he was three months old and laid by the river. We remember the daughter of the wicked Pharaoh found the basket. When she opened it she saw a little baby in it who began to cry. The baby's little sister was standing close by and said she would get a nurse for the baby. She ran for her mother, who went to the Pharaoh's house as a nurse. Pharaoh's daughter adopted the lovely child and called him Moses, which means "drawn out of the water." When he grew up Moses was a great man as we see him here.

A WORKMAN

Nearly five hundred years ago a man named Jörg Syrlin made this wooden bust. It is now in a museum in Munich, Germany.

It looks a little like a boy with a round hair cut. But there are wrinkles in the face, very many wrinkles. It is a workman. We can tell this by his clothes. He wears a loose blouse or coat. Whether it is made of wool or of heavy linen we do not know. But we can see that it has a round neck and buttons down the front. The workmen in southern Germany, where this was made, must have looked just as this man looks.

In the man's left hand there is a large pair of compasses. He is not using his compasses; he is merely holding them. In front of him and leaning against his right shoulder is a kind of ruler which we call a "square." The square and compasses are the sign or symbol of the Freemasons. In those days the Freemasons were really workmen, but not all of them were masons. This man may have been a builder or a carpenter or a woodcarver. In his right hand he is holding something folded so that he can study it very closely. It may be a drawing of a building or of a piece of furniture.

The man has a clever, knowing face. It would not be easy to cheat him. What good hands he has, and how closely he is looking at what he has in his right hand! He really thinks about his work and loves it. He must be a good workman.

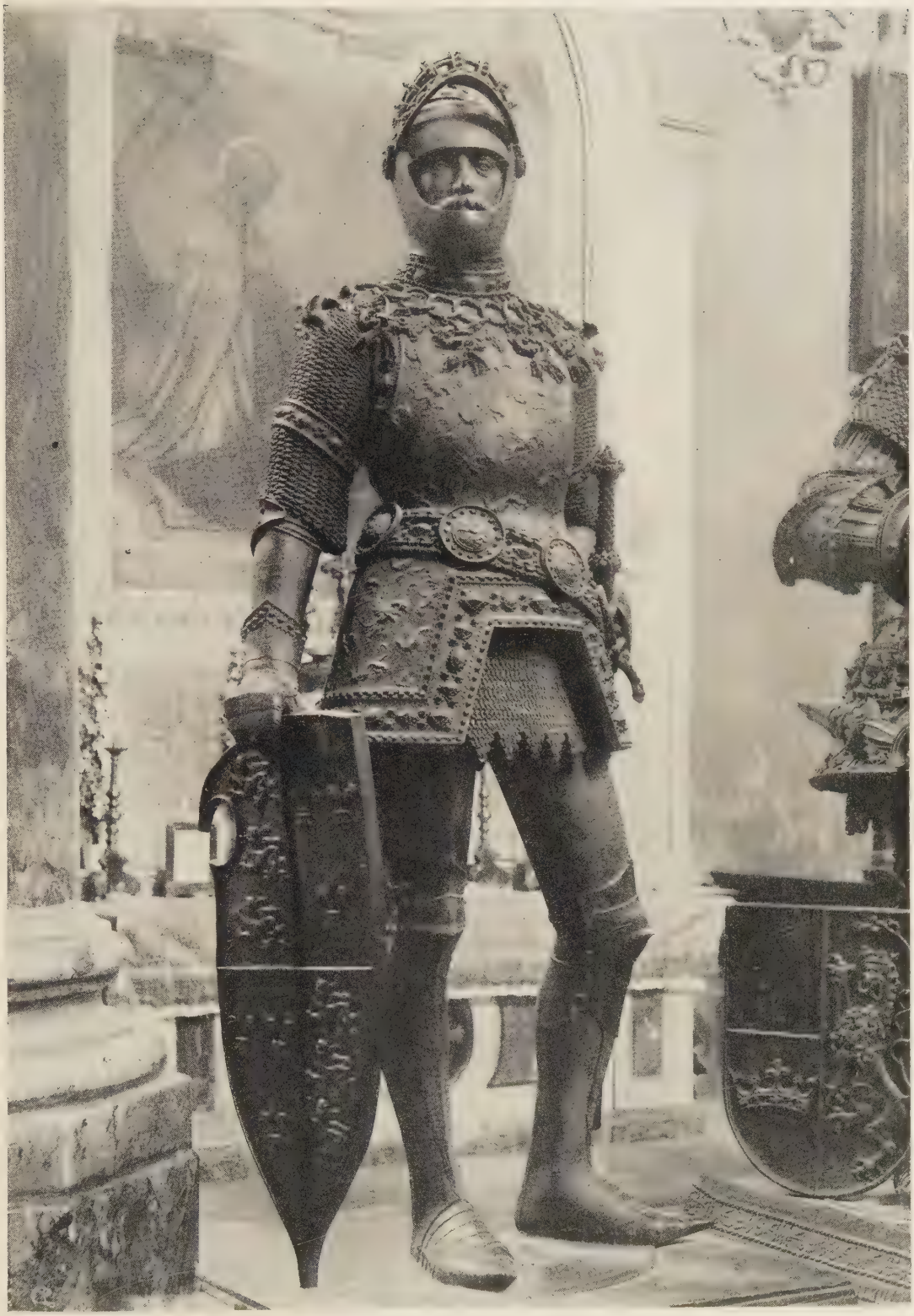
In the Court Church (Hofkirche) at Innsbruck, in the Austrian Tyrol, stands this bronze statue. It was made in 1513 by Peter Vischer.

Here is mighty King Arthur of the old English stories. He is the King Arthur of battle and the King Arthur who sat as chief of his Knights of the Round Table. He wears his full suit of armor which covers even his hands and feet. On his head is a pointed helmet. Under his outer coat of mail is a shirt of chain armor.

The outer coat of his armor is of solid metal. It is covered with figures of lively little animals. They have a lion's body, long claws, great wings, an eagle's head, and pointed ears. They are called "griffins." More of them are seen on the buttons of King Arthur's belt. King Arthur wears a chain 'round' his neck, from which hang dragons holding dead animals in their claws. Dragons' heads form the crosspieces of his sword. Dragons are like griffins, only they have beasts' heads, short legs, and long tails. Do you think there really are any such animals? People thought griffins and dragons were always on the watch, so they are put on King Arthur's armor.

King Arthur's shield is decorated with the lion of England and the fleur-de-lis, or lily, of France. His bold, courageous face looks out from the opening of his helmet. Over the top of his head is the visor which he can pull down to protect his face if he wishes.

This is a fine, knightly figure, and the decoration of the armor is very skilfully done.



A SPANISH ARCHBISHOP

This bronze work is in the church of San Pedro (Saint Peter) in the small town of Lerma in Spain. It was made very soon after 1600. It was designed by an Italian who had lived a long time in Spain but was finished by a sculptor from Flanders and his Spanish son-in-law. You see how sculptors from three different countries worked on this one monument in Spain.

The man whom we see kneeling here was a great nobleman and also a great churchman. His name was Cristóbal de Rojas. He was a cardinal and archbishop of Seville. We see him kneeling on a cushion with his hands pressed together. He is praying. Before him is an altar covered with a great cloth. The front of this seems to be embroidered. We can see that there is a cushion on the altar. The archbishop's headdress, called a "miter," is on the altar, and his "crosier," a bishop's crook, is leaning on it also. The priestly robes of the kneeling man are covered with rich embroidery. He wears a great jeweled clasp on his breast. Even the cushion under his knees is made beautiful with a pattern.

The archbishop has a strong and thoughtful face. He looks like a man who could do good work in the world. On his head he wears a little cap to cover his "tonsure," the place where his head is shaved because he is a priest.

There are other monuments a good deal like this, but this one is richer and more finely done than most of the others. People liked to have monuments which showed them praying.

THE THINKER

"The Thinker" is a bronze statuette or small statue in the Metropolitan Museum in New York. A large one, more than life size, is in the garden of the Rodin Museum in Paris. There is a large one also in Cleveland, Ohio, in front of the Museum of Art. One of the good things about bronze is this: the sculptor makes a model which can be copied or cast several times. So one cast is just as much the work of the sculptor as the other. The sculptor who made this statue was Auguste Rodin, a Frenchman. He lived from 1840 to 1917.

When we look at this statue we have to remember what the sculptor is trying to do. He is trying to show Thought. To do this he makes his work very simple, so that we can get this one idea and nothing else. If parts of the work look rough, the sculptor does not care. He makes his work show what he thinks is important.

"The Thinker" may not be a good name for this man. "The Contemplator" seems better. We see a strong man, with large, powerful muscles. He is sitting on a stump or stone, with his body bent or twisted so that his right elbow rests on his left knee. His head seems too heavy to hold itself up. His jaw is pressed against the back of his hand. Something troubles him. Perhaps he is considering all the burdens men have borne through all the years.

When Rodin planned to make "The Thinker" he meant it to be part of a large group of many figures. But the group was never completed. So this statue was finished to stand alone.

Augustus St. Gaudens, who lived from 1848 to 1907, made this bronze statue of Abraham Lincoln. It stands at the south end of Lincoln Park, in Chicago. St. Gaudens came to New York from Ireland when he was only six months old. His father was French and his mother Irish. Most of his training as a sculptor was received in Paris, though he studied also in Rome.

Here we see Lincoln the man and the President. His chest is broad, his forehead high. His clothes are plain and wrinkled. He is standing as Lincoln used to stand when he rose to make a speech. His left foot is advanced, his right hand is behind him, and his left hand is grasping his coat. He stands tall and noble, with his head bent. He is thinking as if about to speak. He is simple and great. He looks rather sad. We remember that when he was President of the United States, the Civil War was going on and many young Americans were being killed. He had many troubles, but he bore them all nobly. Here his face and his whole figure show his greatness, calmness, and kindness.

There is a curved stone seat behind the statue. On the back of it some words are carved which Lincoln spoke in 1860: "Let us have faith that right makes might, and in that faith let us to the end dare to do our duty as we understand it."

Courtesy of Brown Robertson Company

THE TRIUMPH OF THE REPUBLIC

This bronze monument stands in a square called the Place de la Nation in Paris. It was made in 1899 by Jules Dalou.

We see the figure of a woman standing on a globe. She represents the Republic of France. She stands tall and erect, with her right hand extended as if to bless the people. Her left hand rests on a bundle of rods tied round an ax. This represents law and order. The globe is carried high on a chariot drawn by strong lions. The Spirit of Liberty is guiding the lions. He carries the torch of Liberty to light the way. In front of us in a flowing robe is Justice helping to push the chariot. She carries a wand which ends in a hand with two fingers raised. A little child is carrying the scales which Justice uses when she weighs Truth and Falsehood. At the back of the chariot is a woman to represent Peace or Prosperity. She has children with her and is scattering flowers. On the side we cannot see is a plain blacksmith with a leather apron to represent Labor. He is pushing the chariot with all his might. If you look closely you can see part of his head. The chariot is decorated with leaves and flowers. It took the artist twenty years from the time when he thought of this work until the bronze was cast.

We may wish that Peace and the Spirit of Liberty held their arms in a little more, and we may think Justice is not very graceful. But the Republic is a splendid figure, and the whole group is grand and triumphal.

THE DOCKHAND

The work of a Belgian sculptor, Constantin Meunier (1831-1904), this bronze statue stands in the Luxembourg Museum in Paris.

Cities by large bodies of water, where there is much shipping, need men to load and unload the ships. These men are called "dockhands" or "stevedores." Their work is hard and heavy and calls for strong men. The statue we see is of a man who has stopped to rest a minute. He stands with his weight on one foot and his hands on his hips, while he looks at something. Perhaps it is some heavy object he has to lift. Perhaps he is waiting for something to be unloaded by a machine.

This man wears the plain garb of a laborer. He has on a shirt or blouse which he wears over his thick trousers. His boots are very heavy. They look as if they were waterproof. On his head he wears a cap which falls over the back of his neck like a hood. His face is strong and noble. He has a well-built body, with firm shoulders and back. His arms and hands are good, useful ones, too. He has not a very high forehead, and his eyes are set far back in his head. He is not a very happy man and looks almost sad.

Meunier made many statues of working men and a "Monument to Labor," and almost always he made the workers look hard-worked or tired. We like to think that men are happy in their jobs and in doing hard work; but Meunier saw the weariness that comes from such work. His statues show people with perfect bodies, often hidden under heavy clothing. His faces look like the faces of tired working people.

The Melvin Memorial, which stands in Sleepy Hollow Cemetery, in Concord, Massachusetts, has this marble relief as its central part.

The sculptor of this work is Daniel Chester French, who was born at Exeter, New Hampshire, in 1850. He is related to Daniel Webster and to John Greenleaf Whittier. He was a handsome, gentle child, and was very fond of birds and animals. He did not show any interest in sculpture until he was nineteen years old. At that time he carved out of a turnip a queer figure of a frog wearing clothes. He showed it to his stepmother, and people say that when she saw it she said, "Daniel, there is your career." His father talked over sculptor's work with Miss May Alcott, of Concord. She is the "Amy" of the book "Little Women." She was teaching art in Boston at that time, and she lent young Daniel her tools for modeling. His first works were animals, which he had always liked. After studying in Boston, Daniel French studied in Florence and Paris. His works show patriotism and high ideals. They adorn cities and colleges from the Atlantic to the Pacific. His great hope is that people in America will learn more and more to appreciate sculpture.

We see here a woman representing Victory very much as the ancient Greeks and Romans thought of her. She is a sorrowful woman this time, with an American flag over her head. She seems to be coming out of an unknown world, carrying a branch of laurel in her outstretched hand. Her eyes are looking down on three slabs of dark stone which are set in the platform below. On them are the names of the three Melvin brothers written in letters of bronze. A bronze musket and wreath are set into the stone above each name. The muskets are such as the Melvin brothers carried when they were privates in the Civil War. This is a beautiful monument to three men who lost their lives for their country.

THE APPEAL TO THE GREAT SPIRIT

This bronze statue by Cyrus E. Dallin stands in front of the Museum of Fine Arts in Boston.

Cyrus E. Dallin was born in 1861 on a farm in Utah. He saw many Indians about him and watched them and studied them in everything they did. When he grew older and took up the study of art in Boston, and later in Paris, he made figures of American Indians.

Dallin knew that the American Indian is a man who feels and thinks. He has his ideals and his ideas about God. There are four famous statues of Indians on horseback by Dallin in four cities of the United States. They are "The Signal of Peace" in Lincoln Park in Chicago, "The Medicine Man" in Fairmount Park, Philadelphia, "The Scout" in Kansas City, and "The Appeal to the Great Spirit" in Boston. Dallin has made several other statues of Indians, also, besides a great many other works.

Here we see the Indian sitting on his horse without a saddle. He wears his straight hair in two long braids and has a chief's headdress of beautiful eagle feathers. This headdress is so long that it falls down his back and over the side of the horse. His feet are in moccasins which fit up to his ankles. Round his neck is a string of beads on which hangs a pendant, shaped somewhat like a horseshoe, only more nearly circular. He holds his arms out with the palms of his hands upward. His head is thrown back, his eyes are lifted toward the sky, and his mouth is a little open. He is praying to the Great Spirit in whom he believes.

The horse is a Western pony, such as the Indians used to ride. His bridle is a simple strap of braided thongs tied round his lower jaw. It has only one rein. The guiding must be done by signals. How quietly he stands! He seems to know that his master is praying.

INVENTORY '80

89
93
98
06

URSULINE COLLEGE LIBRARY
Juv NB1143.F6 1929
The picture book of sculpture
3 5065 00037 6402

NB 1143 .F6 1929
Juv
c.1
Fowler, Harold North, 1859-

The picture book of sculpture

DATE DUE

T3-BOV-242